

## Tone 4

The sticheron melody for Tone 4 consists of six (6) melodic phrases (A, B, C, D, E, F ) and a *Final Phrase* for the last line of text. The first three phrases, A, B, and C are used only once, at the beginning of a sticheron, then D, E, and F are sung in rotation up to the last line of the text for the *Final Cadence*. If a sticheron is divided into 9 textual phrases, the musical lines will consist of A, B, C, D, E, F, D, E and *Final Cadence*.

## PHRASE A

*Phrase A* begins directly with the *reciting tone* (*ti*) and concludes with the *cadence*. The *reciting tone* usually concludes with a *preparation* for the *cadence*, a quarter note sung a third above the *reciting tone* (i.e., *re*). The *cadence* is used to sing one, two, or more syllables.

reciting tone      prep      cadence

ti      re do ti do

reciting tone      cadence

ti      do ti do

bo - som of Your Fa - ther      veiled in gloom and smoke

Light and Life

At a di - vine com-mand

Example of Phrase A (from the feast of Dormition, second sticheron at “*The Praises*”).

reciting tone      cadence

ti      do ti do

reciting tone      cadence

ti      do ti do

bo - som of Your Fa - ther      veiled in gloom and smoke

Light and Life

At a di - vine com-mand

## PHRASE B

An *intonation* begins *Phrase B*, only if there are unaccented syllables preceding the first accented syllable of the phrase. This *intonation* serves as a *preparation* for the *reciting pitch*. If there is one unaccented syllable, the *intonation* is sung as a quarter note on *la*, (i.e., a third below the final pitch of the first phrase.) If there are two unaccented syllables at the beginning of this phrase, the first is sung on *la*, the second on *do*. If three or more, then all but the last unaccented syllables are sung on *la*; or, as an alternative, the penultimate syllable is sung on *ti*.

the heav-ens      all the na-tions      with-out be - gin-ning

The reciting pitch on *re* begins with the first accented syllable and continues until the cadence, which consists of two pitches, *re* and *do*, which can be used to sing two, three, or more syllables. The last syllable is sung on *do*, all preceding syllables are sung on *re*, with the first being an accented half note. A variation adds a preparatory note before the cadence on *do*.

heav - en      spir - it - ual gifts      glo - ri - ous won - ders

Example of Phrase B (from the feast of Dormition, second sticheron at “*The Praises*”).

the chief A - postles gathered from the ends of the earth to bur - y you,

## PHRASE C

The phrase begins with an *intonation* of a half note on the first accented syllable, sung on *mi*, followed by a quarter note on *re*, leading to the *reciting tone*. Preparatory notes precede this half note if the phrase begins with unaccented syllables.

The musical notation for Phrase C in Tone 4 is presented in three examples, each on a single staff with a key signature of one sharp (F#). Brackets above the staves indicate the structure: *intonation*, *reciting tone*, and *cadence*.

- Example 1:** The *intonation* consists of a half note on *mi* (F#4) and a quarter note on *re* (E4). The *reciting tone* is a half note on *do* (F#4). The *cadence* consists of a half note on *re* (E4) and a quarter note on *do* (F#4).
- Example 2:** The *intonation* consists of a half note on *do* (F#4), a quarter note on *re* (E4), and a half note on *mi* (F#4). The *reciting tone* is a half note on *do* (F#4). The *cadence* consists of a half note on *re* (E4) and a quarter note on *do* (F#4).
- Example 3:** The *intonation* consists of a half note on *do* (F#4), a quarter note on *re* (E4), and a half note on *mi* (F#4). The *reciting tone* is a half note on *do* (F#4). The *cadence* consists of a half note on *re* (E4) and a quarter note on *do* (F#4).

The lyrics for the examples are: "thus prov - ing them - selves" and "the whole earth is glad".

The cadence of *Phrase C* is the same as the cadence of *Phrase B*. (Note, however, that the *reciting tone*, is *do* for *Phrase C*, as opposed to *re* for *Phrase B*.)

Example of *Phrase C* (from the feast of Dormition, second sticheron at "The Praises").

The musical notation for an example of *Phrase C* in Tone 4 is presented on a single staff with a key signature of one sharp (F#). Brackets above the staff indicate the structure: *intonation*, *reciting tone*, and *cadence*.

- Intonation:** A half note on *mi* (F#4) and a quarter note on *re* (E4).
- Reciting tone:** A half note on *do* (F#4).
- Cadence:** A half note on *re* (E4) and a quarter note on *do* (F#4).

The lyrics are: "and when they saw you being taken from the earth to heav - en".

## PHRASE D

*Phrase D* begins with the *reciting tone* (*do*). Variations include the use of a half note if the first syllable is accented or the singing of unaccented syllables on *la* before moving to the *reciting tone*. The *cadence* consists of three pitches, *ti*, *do*, and *re*, and is used for two or more syllables, beginning with an accented half note on *ti*.

reciting tone

cadence

do ti do re

do ti do re

vir - tues wit - ness to You liv - ing and the dead

Example of Phrase D (from the feast of Dormition, second sticheron at “The Praises”).

reciting tone

cadence

they cried out with joy in Ga - bri - el's words:

#### PHRASE E

Phrase E begins directly with the *reciting tone* (*re*) and concludes with a *cadence* consisting of an accented descending half note on *do*, followed by a five-note melodic pattern (*re, mi, re, do, ti*.)

reciting tone

cadence

re do re mi re do ti

re do re mi re do ti

di - vine glo - ry Law and the Proph - ets

be - fore the ag - es

Example of Phrase E (from the feast of Dormition, second sticheron at “The Praises”).

reciting tone      cadence

“Rejoice, chariot of the whole God - head!

### PHRASE F

Phrase F begins directly with the *reciting tone* (do) and concludes with a *cadence* that is used for two or more syllables. (This *cadence* for Phrase F is identical with the *cadence* of Phrase C.)

reciting tone      cadence

do      re do

do      re do

Example of Phrase F (from the feast of Dormition, second sticheron at “The Praises”).

reciting tone      cadence

Rejoice, for you alone by your child - bear - ing //

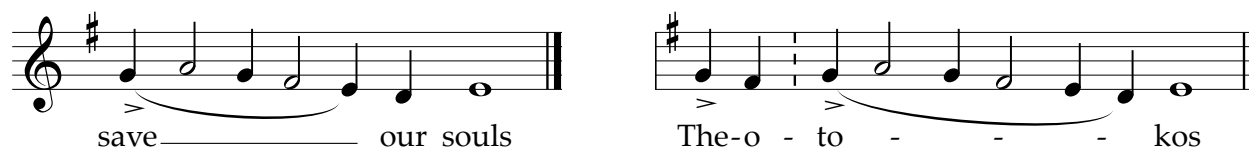
### FINAL PHRASE

The *Final Phrase* for the sticheron begins directly with the *reciting tone* (re) and concludes with an elongated final *cadence*, prepared by two ascending quarter notes on *do* and *ti*.

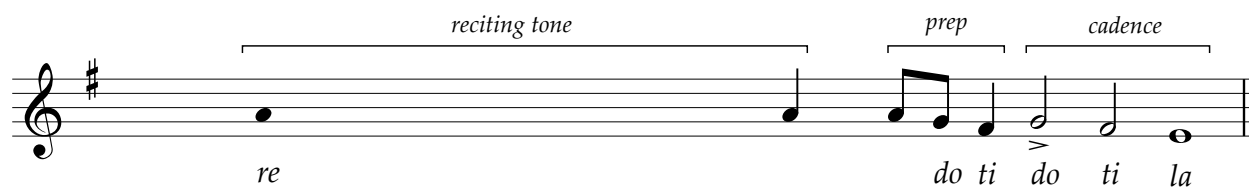
reciting tone      prep      cadence

re      do ti do re do ti la sol la

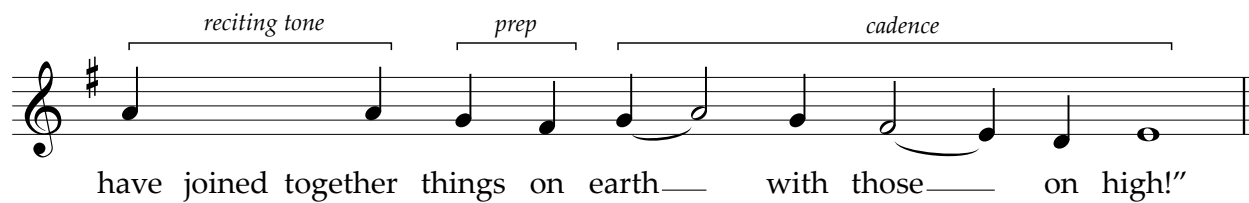
Your mer - cy      Ho - ly Trin - i - ty



A variation of the *Final Cadence* for Tone 4 includes a rhythmic preparation of two eighth notes followed by a quarter leading to a simple three-note *cadence*.



Example of Final Phrase (from the feast of Dormition, second sticheron at “*The Praises*”).



# Melodic Phrases in Four-Part Harmony - Kievan, Tone 4

arr. from B. Ledkovsky

**Phrase A**

*reciting tone* *cadence*

Soprano  
Alto  
Tenor  
Bass

ti ti ti re do ti do  
sol sol sol sol sol sol  
re re fa mi re mi  
sol sol sol do sol do

**Phrase B**

*intonation* *reciting tone* *prep* *cadence*

la ti do re re do re do  
la la la ti sol  
do re mi fa fa mi fa mi  
la la la sol sol sol do

**Phrase C**

*intonation* *reciting tone* *cadence*

do re mi re do do re do  
sol sol do sol sol  
mi fa sol fa mi sol ti sol  
do do do ti do do sol do

**Phrase D**

*reciting tone* *cadence*

do do ti do re  
sol sol so ti  
mi re mi fa  
do sol sol sol





## Stichera at the Praises

*Dormition of the Theotokos - August 15*

Kievan Chant

arr. from B. Ledkovsky

Tone 4

Phrase A

Phrase B

Soprano  
Alto

Tenor  
Bass

At a di - vine com - mand the chief A - postles gathered

Phrase C

from the ends of the earth to bur - y you, and when they

Phrase D

saw you being taken from the earth to heav - en they

Phrase E

cried out with joy in Ga - bri - el's words: "Rejoice, chariot of

## Phrase F

the whole — God - head! Rejoice, for you alone by

Musical notation for Phrase F, featuring a treble and bass staff with a key signature of one sharp (F#). The melody is written in a style typical of Kievan Chant, with a mix of eighth and quarter notes, and rests. The lyrics are: "the whole — God - head! Rejoice, for you alone by".

## Final Phrase

your child - bear - ing // have joined together things on earth —

Musical notation for the Final Phrase, featuring a treble and bass staff with a key signature of one sharp (F#). The melody is written in a style typical of Kievan Chant, with a mix of eighth and quarter notes, and rests. The lyrics are: "your child - bear - ing // have joined together things on earth —".

with those — on high!"

Musical notation for the final phrase, featuring a treble and bass staff with a key signature of one sharp (F#). The melody is written in a style typical of Kievan Chant, with a mix of eighth and quarter notes, and rests. The lyrics are: "with those — on high!".